

INGRAINED

COMPOSITIONS IN WEISER

If Tom Cooper in 1970 had not an itch to see the Rocky Mountains on his way back to Tacoma, Washington, his woodwind song might have ended on a different note.

After laboring as a machinist in his native Milwaukee—a center for the trade because of its proximity to Detroit—roughing out metal to tolerances of thousandths-of-an-inch for tool and die makers, Cooper headed to the Northwest, where he snagged a job as a commercial fisherman. His marriage had come unstuck and he recalls, “I wanted to get out of the shop and do something I was drawn to.”

En route to his third salmon season on Puget Sound, he took the off ramp to State Highway 75 and some miles later quickly was captivated by the folded landscape around Ketchum, Idaho. Carpentry and remodeling projects “had always been an interest of mine”; the Wood River Valley was in the middle of one of its perpetual but cyclic building booms, and Cooper was soon swinging a framing hammer on a condominium development. Before long, however, he stepped up to custom houses, working for independent contractors who shortly recognized his skills and promoted him to the top-dog finish crew.

Three years later, he left to build his own house in nearby Hailey: he bought a U.S. Forest Service log sale, felled his lodgepole pines, hauled the logs, notched them into a 2,500-square-foot, two-story showplace. What was hard to endure is sweet to recall now. “It was a challenge—digging a basement, peeling logs, chinking, wiring, plumbing,” he says, “combining all the skills I knew at that point and waiting to see the reaction I would get.”

After living in the house for a couple of years, he sold it, moved to Cambridge, Idaho, and spent two years converting a former blacksmith shop into a restaurant. Selling out his interest yet again, he bought a corner shop (with a basement for drying lumber) in Weiser, Idaho, a half hour to the south, intent on building high-end custom furniture for people who desired the finest pieces his joinery could fashion for them, people who understood and appreciated heirloom quality.



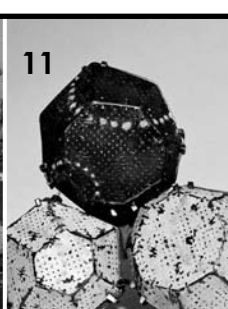
Standing hall closet: Honduran mahogany, black walnut and mahogany strips top and bottom; maple asp handles; exterior low-relief carved chevrons, lotus blossoms, frankincense trees, cattle, sun god Ra; interior cedar lining, black walnut flying duck hangers, mirror with sand carved ghost image; bottom shoe storage compartment, 78 x 26 x 16".

The meaning, ultimately, is in the making.

—Thomas Moser

He says: “Basically, making a living building houses is a diversion. One shortcoming of this society is that it can rarely let an artist support himself—get done what he knows he’s capable of doing. In a way,” he concedes with an admix of grin and facetious resignation, “he has to compromise himself by making a living.”

By now, Cooper had an established reputation as an extraordinary woodworker whose aesthetic derived from the Arts and Crafts Movement (1860-1915). Originating in England as a reaction against the dehumanizing aspects of the Industrial Revolution, the movement tried to transform society by demanding that workmen be allowed to find creative fulfillment and pleasure



INGRAINED COMPOSITIONS IN WEISER continued

in their work. It expanded in the 1890s to America, where its leading advocates, Gustav Stickley and Charles Limbert, made furniture defined by “simple, functional forms, a rectilinear style with exposed construction techniques and unpretentious materials.” Some of the work incorporated attributes of the style of the Shakers, an evangelical communal society in 19th-century America whose members stressed arts and crafts as godly work—“unembellished by superfluities which add nothing to goodness or durability”—and are regarded now as pioneers of the modern. The furniture itself gave rise to the term Mission-style because exponents of it had a mission: utility of design, or in Emerson’s words, “the line of beauty is the result of perfect economy.”

Cooper wholeheartedly endorses three other inspiring personal influences: Thomas Moser, who in 1972 established in Maine what is regarded as the nation’s premier producer of Shaker-inspired, handcrafted hardwood furniture; Sam Maloof, a California furniture designer and woodworker (1948-2009) who was a MacArthur Fellow described by the Smithsonian Institution as “America’s most renowned contemporary furniture craftsman”; and James Krenov, an American immigrant whose *A Cabinetmaker’s Notebook*, published in 1976, was a milestone on the way to critical attention and acceptance of modern woodworking as an art form.

A natural simplicity is the essence of most fine craftsmanship. Krenov’s message begins with respect for the wood, as well as the decision that determines its final form. He argues that the tool “must extend the user’s control and never control the user.” Cooper again: “Krenov explains my style. No nonsense. Very clean lines. That’s what I’m after. He’s the hero of what I’m about.”

But Tom abhors slavish imitation: “He’s only a model; I have to integrate some of my own concepts. I utilize as much knowledge as I can, old and new technology,” he continues, “to make a piece that stands on its own merits—to give the customer something he or she has never had before.”

I will always believe that it is part of the human need to do something well and to be proud rather than be ashamed of the work that you are doing.

—James Krenov

The difference between seeing a Krenov cabinet and seeing a photograph of it is the difference between live music and a recording, and although Cooper has never seen a Krenov creation in person, he says that when he looks at the photographs, “I just come unglued; I know that’s what I’m after.”

Q: Have you ever finished a piece you thought he would admire?

Cooper: “No, I’ve come close—to within a few degrees—maybe the box elder burl wood medicine cabinet (see photo). In simplicity it incorporates concepts he might approve of, but you can only go so far because you have to put some of your own ideas into a piece; you have to leave room for your own evolution.”

Q: Carpenters are fond of saying wood is an imperfect material. Do you agree?

Cooper: “Oh definitely. It’s always moving; it’s a live medium and you have to know so much about it in order to control it, otherwise it will do everything that you don’t want it to do. It’s not like a piece of metal that you machine—you are talking about grain, strength, stability, temperature, moisture content, shrinkage, color, pattern, workability—all these things are amazingly complex, and you have to grasp what they are altogether to achieve a piece that will be around for a long time. I mean, manufactured furniture today is so wretched that we’ve forgotten what the old craftsmen knew. When I comprehend, for example, what wheelwrights understood about wood, it makes me reassess what I know in comparison, what the concept of artistry in wood really means.”

Expanding, Tom says, “I have a piece in mind first; then I search for the wood that will best suit it.” It pleasures him to use neglected or overlooked American woods, especially “if you have to go out and cut it yourself and let it dry three or four years. Not all woods, however, are friendly to what you are trying to build,” he cautions. He also favors simplicity in finishes: beeswax and boiled linseed oil.



Wall instrument case, black walnut, no finish, 40 x 19 x 7".



Oak rocking chair, 66 x 26 x 32".



Box, cherry with lighter sapwood, 6 x 19 x 13".



Wall cabinet, box elder with box elder burl wood panels, 28 x 20 x 5".



Cradle, cherry with walnut carved horsehead rockers, dovetailed corners, 26 x 22 x 35".

Cooper has four grandchildren for whom he has made wooden objects ranging from carved Nemo characters to toy F-15 fighter jets to chessboards. All cherished heirlooms, even now. Surrounded in his shop by finished and half-finished creations—a chatoyant cottonwood table for a librarian; a cherry-wood armoire for a descendant of the Thomas Mellon family; a chessboard table with alternating squares of end-grain black walnut and plank-sawn box elder for a grandson—he is asked about ranking woodworking among the arts. “Art is a lot of things,” Tom says tentatively, “and the only way I can reconcile myself to being called an artist is if I attempt to do things in a different way and try to join the best of what I know into a sensuous piece that has never been done before.” He adds, “I hope it becomes a part of the possessor’s life; that they want to integrate it into their lifeway—that to me is what my art is about.” Cooper reaches for a small piece of paper tacked above his lengthy, laminated workbench, and slowly reads aloud from his late luminary, Sam Maloof:

If any arts have lasting beauty, they must certainly exist in utilitarian objects created by people aware of the materials, forms, and colors, and surfaces that please the eye and the body—and consequently live on through the years, growing more mellow and beautiful as time passes.

–CC

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A MINISCULE

PRIMARY CLAIM

The arts, historically, are integral to our nation. Things of beauty, culture, science, art and imagination were so ingrained in the thinking of the Founders, that some would say “the pursuit of happiness” articulated this common appreciation, right after “life” and “liberty.”

As for *legislative* infrastructure dating to the Founders, imagine, for a moment, what it may have been like to sign a declaration of independence, mount a revolution, wage war, elect presidents under articles of confederation, before finally ratifying a constitution and electing a reluctant George Washington. Not an easy first decade; and one with greater challenges ahead. So, under the circumstances, it could seem remarkable for the Founders to leave a few *thoughts* on the arts. Perhaps a vision for the future was provided by George Washington, in words now reaching down centuries: “The arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life. They have a primary claim to the encouragement of every lover of his country and mankind.”

In retrospect, the history of the United States is replete with public investments in art and architecture. In our day, another great General, having led us through WWII, signed legislation creating the National Cultural Center Act – commemorated in the naming of the Kennedy Center’s Eisenhower Theater. In the 1960s, with a nation enduring civil unrest not seen in a century, President Johnson created and President Nixon funded the National Endowment for the Arts. With cities smoldering, leaders being assassinated, college students rioting, a Cold War heating up – despite all this, Roger Stevens *founded* and its second chairman Nancy Hanks *grew* the NEA in both reputation and funding, ever mindful that “in dollar comparisons to our national needs for defense, for poverty programs, for health, for welfare, or for education, the requirements for the arts are miniscule,” as Hanks wrote.

During civil famine, the seeds of a federal and state arts infrastructure sprouted like spring wheat when 55 state and territorial arts agencies

began receiving annual grants from the NEA; and when governors and legislatures took this as incentive to multiply the funding and steer not only new cultural opportunities, but greater *decision-making*, to regional and local levels. President Carter, Chairman Biddle, and Congress strengthened this federal and state partnership, developing federal recognition of American artists through the National Heritage Awards. President Reagan, Chairman Hodsoll, and Congress established the NEA Jazz Masters, the National Medal of Arts, the Mayor’s Institute on City Design, and a groundbreaking study on arts education called *Toward Civilization*. As Reagan said, “We honor the arts not because we want monuments to our own civilization but because we are a free people.”

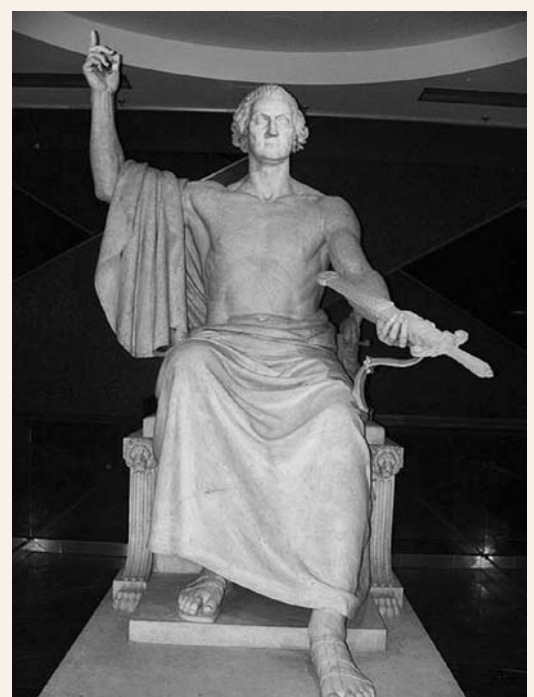
With this history, three succeeding Presidents, their NEA leaders, and Congress navigated the most perilous of times for the NEA, and emerged in all three cases with an arts budget *on the rise* and an increasing federalism. Not only would Jane Alexander visit all 50 states under President Clinton; but Dana Gioia would spend as much time traveling domestically and abroad as he spent in Washington, strategically improving the NEA under George W. Bush with reciprocal support from Congress. As Bush and Gioia left office, not only was Congress *funding* the NEA at greater levels and with stronger Congressional support, but its opponents had changed their *minds* about the agency – as Gioia worked throughout federal and state government to catalyze the development of artistic excellence and accessibility for millions of younger Americans, thousands of educators, scores of journalists, members of the military and their families, towns and cities across America in which libraries, newspapers, schools, civic organizations, businesses and a broad section of citizen-volunteers collaborated (in programs ranging from The Big Read to Poetry Out Loud to Operation Homecoming to Shakespeare in American Communities), ultimately *reversing* a three-decade decline in American literary participation.

The NEA is about public engagement, public education, public excellence. It neither *enforces*

public values nor *entitles* public goods. It is a rare public infrastructure for which “cost” may be an object, but not a specific *requirement*. The more we provide, the better we all become. In the hands of good public servants from all walks of life, it functions like the Biblical talents that, when not buried, can be used to return manifold wealth, prosperity, and economic growth. Transcending factionalism, it is not about Democrats, Republicans, Libertarians, or any other vein past-or-yet-to-come in the American spectrum; it is about how *all* of us – of all faiths, backgrounds and politics – best practice a culturally diverse and politically-united federalism.

Finally, it returns us to the roots of our founders – as an essential emblem of creating a system of self-government. We are amid such defining times today. The marks of our success will be seen in how we separate federal chaff from federal wheat, and thereby fill the storehouse for future generations not with federal deficit but with federal bounty. I would humbly submit that the NEA is an agency of federal bounty; and that with continued funding, people not only from Idaho but from all over America will help fill this storehouse.

– Mark Hofflund, Chair, Idaho Commission on the Arts; oral testimony at U.S. House of Representatives public hearing, April 14, 2011.



Horatio Greenough, *George Washington*, marble, h. 126", 1822.



ART

IS THE COMMUNITY WITHIN US,

and even if its action is performed by a single individual, it does not mean that its essence is individual.

– Lev Vygotsky

Community Development FY 2012

Public Programs in the Arts and *Entry Track* grants provide stable, ongoing support for the arts programs delivered by the professional arts organizations of Idaho. Funding for these categories strengthens our state culturally and economically, while providing Idahoans with the invaluable experiences of performances, gallery exhibitions, special events, and workshops in all disciplines.

Successful applicants demonstrated exceptional artistic merit, clearly defined management, and made a compelling case for the public value of their work. We extend our congratulations.

Entry Track

Blackfoot

Blackfoot Performing Arts Center, \$2,574

Boise

Trey McIntyre Project, \$11,406
The Boise Master Chorale, \$1,778
Boise Baroque, \$2,814
Big Tree Arts, \$2,789
TriCA, \$4,682

Coeur d'Alene

Coeur d'Alene Arts & Culture Alliance, \$3,373

Hailey

Trailing of the Sheep Cultural Heritage Center, \$5,023
City of Hailey, Hailey Arts Commission, \$1,013

Ketchum

Wood River Arts Alliance, \$2,008
Caritas Chorale, \$2,459
Boulder Mountain Clayworks, \$3,939

Lapwai

Nez Perce Tribe, Nez Perce Arts Council, \$2,320

Lewiston

Lewis-Clark State College, Center for Arts & History, \$3,220

McCall

McCall Arts & Humanities Council, \$2,192
McCall Folklore Society, \$3,520

Meridian

Mladi Behar, \$1,000

Moscow

Univ. of Idaho, Auditorium Chamber Music Series, \$5,159
Clearwater Resource Conservation & Development Council, Two Degrees Northwest, \$2,814
City of Moscow, \$3,950

Mountain Home

Mountain Home Arts Council, \$4,319

Pocatello

Idaho State Civic Symphony Association, \$4,305

Rexburg

City of Rexburg/Rexburg Arts Council, \$3,563

Twin Falls

College of Southern Idaho, Arts on Tour, \$5,105

Victor

Teton Valley Foundation, \$3,686

Public Programming in the Arts

Boise

Opera Idaho, \$9,717
Log Cabin Literary Center, \$9,763
Idaho Shakespeare Festival, \$12,576
Idaho Dance Theatre, \$3,252
City of Boise Dept of Arts & History, \$8,788
Boise Philharmonic Association, \$12,145
Boise Contemporary Theater, \$6,434
Boise Art Museum, \$14,901
Ballet Idaho, \$12,608

Caldwell

Caldwell Fine Arts Series, \$4,817

Challis

Challis Arts Council, \$3,104

Coeur d'Alene

North Idaho Friends of Opera & the Arts, \$4,060
Coeur d'Alene Symphony Orchestra, \$2,882
Carrousel Players of the Coeur d'Alene Summer Theatre, \$7,103

Hailey

Company of Fools, \$11,997

Idaho Falls

Idaho Falls Youth Arts Center, \$1,951
Idaho Falls Symphony Society, \$5,930
Idaho Falls Arts Council, \$11,403
Art Museum of Eastern Idaho, \$5,229

Ketchum

Sun Valley Performing Arts/nexStage Theatre, \$6,921
Sun Valley Center for the Arts, \$16,170

Moscow

Washington Idaho Symphony Association, \$2,555
Festival Dance & Performing Arts, \$6,751

Nampa

Nampa Civic Center, \$4,593

McCall

Id Theatre Company, \$4,804

Post Falls

Community Building Partners, \$4,917

Rupert

Renaissance Arts Center, \$2,814

Salmon

Salmon Arts Council, \$4,702

Sandpoint

The Festival at Sandpoint, \$11,259
Pend Oreille Arts Council, \$6,275
Arts Alliance, \$2,814
Panida Theater, \$5,438

Twin Falls

Magic Valley Arts Council, \$2,325

– Michelle Coleman, Community Development Director

CREATIVE

A C T I V I T Y

could be described as a type of learning process where the teacher and pupil are located in the same individual.

– Arthur Koestler

Arts in Education FY 2012

The Arts Education Program provides support for arts learning in schools and communities. The Commission is persuaded that all young people should have curriculum-based arts education linked to state content standards and enriched by opportunities to work with artists and arts resources from the community.

To achieve this goal, the Arts in Education program encourages teachers, artists, arts organizations, and communities to join as partners in fostering the learning and artistic development of students and their teachers from kindergarten through twelfth grade. The intent is to enrich and support arts education beyond the standard school offerings. Our grant support serves to enhance existing programs through the development of innovative curricula and the inclusion of valid arts resources.

The panel reviewed the Arts Education project applications according to criteria that emphasize learning through effective planning. Successful grant applications represent effective leadership, partnership, and outreach—characterized by decisions based on current, accurate information aligned with a vision of what it means to value the arts, including, moreover, a commitment to measure progress and share the results. To have succeeded in this process is an accomplishment well worthy of congratulations.

Boise

Idaho Parents Unlimited/VSA Arts of Idaho, \$9,335 to support *Creative Access*, arts education programs for students with and without disabilities.

The Cabin \$10,704 for *Writers in the Schools*, placing professional writers in 24-week residencies in classrooms, alternative programs, and communities.

Boise Art Museum \$10,076 for the *Free School Tour Program* that helps teachers integrate art into their classrooms.

Writers at Harriman, Friends of Harriman State Park \$4,104 for *Writers at Harriman*, a one-week residential camp open to Idaho students grade 11-12.

Ballet Idaho \$9,762 for *Learning Through Dance*, an artist-in-residence program placing a professional dancer-educator in a third grade classrooms for 10 weeks.



Ballet Idaho, *Learning Through Dance* students.



Idaho Shakespeare Festival, Idaho Theater for Youth, *Aesop's Network: Broadcasting Theatrical Fables*.



Christine Donnell School of the Arts: fifth grade students work on a mosaic with artist in residence.



Jacklin Arts and Cultural Center: Brad Richter week-long residency combining art and music for high school students.

Big Tree Arts \$3,797 for the *Loud Writers' Project*, making poetry accessible to at-risk youth through workshops.

Idaho Shakespeare Festival \$9,896 to support educational outreach tours, *Idaho Theater for Youth* and *Shakespeareience*.

Mujeres Unidas de Idaho \$6,343 for the *Stay in School Quinceañera* program.

Caldwell

Caldwell Fine Arts \$9,919 to provide educational performances for students K-12.

Idaho Falls

The **Art Museum of Eastern Idaho** \$10,906 to partner with *Newspapers in Education*, taking exhibit-based art processes into elementary classrooms in eastern Idaho and bringing students for a museum tour and an art lesson based on the exhibition.

Idaho Falls Arts Council \$9,133 for its *Student Performance Demonstration Series*.

Idaho Falls Youth Arts Center \$3,626 to provide instruction on string instruments and performance opportunities to grades 2-4.

McCall

McCall Arts & Humanities Council \$4,858 for its *Art School* program, enabling local artists to work with fifth graders in McCall, Donnelly, and New Meadows during a 10-week residency.

Moscow

Festival Dance & Performing Arts Association \$10,435 for *Youth Access to the Arts*, including four *Youthreach* programs by professional touring dance and music companies benefiting grades 3-6 at 20 schools.

Families Together for People with Disabilities \$3,314 for the *Family Enrichment Weekend* program.

Palouse Prairie School \$4,055 for *Our Diverse Palouse* courses.

Pritchard Art Gallery \$6,585 for student tours introducing them to content and concepts in contemporary art.

Pocatello

Idaho State Civic Symphony Association \$6,747 for *Youth Orchestra* and Summer Strings Program.

Post Falls

Jacklin Arts & Cultural Center, Community Building Partners \$3,044 for residency in art, music, and poetry for youth.

Salmon

Salmon Arts Council \$4,696 for cultural outreach programs in the Salmon schools.

Sandpoint

Pend Oreille Arts Council \$7,837 for the *Ovations Performing Arts Outreach* program.

Sun Valley

Sun Valley Performing Arts Center \$3,555 for *Summer Stages* camp.

Twin Falls

College of Southern Idaho, Arts on Tour \$8,274 for four outreach arts programs in partnership with the Magic Valley Arts Council.

– Ruth Piispanen, Arts Education Director

the EXCELLENCE

OF EVERY ART IS ITS INTENSITY,

capable of making all disagreeables evaporate, from their being in close relationship with beauty and truth.

– John Keats



Amanda Hamilton, *Winter Savory*, Cyclamen and Coriander, paper, wire, bell jar, oak, 16 x 7 x 7". Shaun Martin photo.



Mary Mullaney, *Calypso*, blown glass, sand-carved, 15" diameter. Ralph Mossman photo.



William Lewis, *White Sky*, oil on canvas, 50 x 60". Carrie Quinney photo.



Marilyn Lysohir, *Figure Studies*, clay, fabric, 26".

Fellowship Awards in Craft, Design, and Visual Art FY 2012

Award Description

Fellowships reward artists for their artistic and professional achievements and contributions to the field, recognizing, in sum, their exceptional talent. Out-of-state panelists applied evaluation criteria: 85% for artistic excellence (work shows originality, distinguished consistency, and preeminent quality) and 15% for past achievements. Panelists John Spiak, curator, Arizona State University Art Museum; Karen Kitchel, artist, Altadena, California; and Greg Kucera, gallerist, Kucera Gallery, Seattle, served as judges.

Throughout the review process, the identity and residency of each applicant was unknown to the panelists. They ranked the top ten applications, and their recommendations were approved by the Commission at its meeting in Boise in May. Staff requested that the commissioners award artists 1 through 5 with Fellowships of \$4,000 each, and artists 6 through 10 with Honorable Mention Fellowships of \$1,000 each.

Summary

The panelists reviewed 51 craft, design, and visual arts applications and commented on the consistent quality of the artwork observed in

Idaho. Their recommendations included artists who live in Boise, Driggs, Moscow, St. Maries, and Midvale, and the applications represented painting, ceramics, saddlemaking, photography, hatmaking, sculpture, textiles, mixed media, architecture, and design.

Recipients

James Talbot, Boise – Photography. Talbot's series called "Idaho Wildlife: An Endangered Species," is often faux documentary work that succeeds as realistic. The Panel was persuaded by the tone—that it trumps clichés. Said one, "If it is a put-on, I like it even more. It works on many levels, even the handwritten captions." Exaggeration of content and dialogue serve a dramatic purpose, and this series of images offers recognition and commemoration: a celebration of those waning lifestyles that make, perhaps, the historical heritage of Idaho unique.

Amanda Hamilton, Boise – Drawing, Painting, Video. Hamilton, who has received a QuickFund\$ grant in the past, submitted work in a medium uncommon for Idaho and the panelists found it compelling. The sudden disappearance in 2005 of White Lake in Russia was the inspiration for "Beautiful Terrible." Hamilton built a scale model and, on film, reconstructed the lake's disappearance. Panelists felt transported to a foreign place and were impressed by the artist's vision of natural cycles.

Mary Mullaney, Driggs – Glassmaking. Mary and her husband Ralph Mossman, as Heron Glass, have been working in glass for more than 25 years. She uses a challenging, centuries-old European technique that involves wrapping a molten-colored glass bubble around one of clear glass to form layers of thin colored glass. When it cools, she carves images, using a resist, a sandblaster, and diamond engraving tools. The combination of plant forms on asymmetrical vessels appealed to the panelists, who unanimously admired the level of craft. Her stylization of plant forms mixes the real and imaginary.

William Lewis, Boise – Painting. Lewis treats "landscape without glorification" and the panel perceived his work was an outstanding example of blended realism and abstraction. Technically proficient; ambitious size. Lewis's series concerns the accumulation of objects, each with its own history, piled up and set afire, reminding us that irreversible change is part of life.

Marilyn Lysohir, Moscow – Ceramics. Lysohir's *Good Girls: 1968*, based on yearbook portraits, was included in the Boise Art Museum Idaho Triennial last year. Panelists said that although many artists deal with their high school memories, this series was unusual in its medium and approach. Lysohir says that her art always celebrates the ordinary. Much more than a documentation, the concept and details were visually arresting.

Honorable Mention Recipients

Karen Woods, Boise – Painting. While taking photographs of the streetscape from her car, Woods says she is forcibly struck by the extraordinary beauty amidst the mundane of her urban commute. Her work, for several years, has grown in quality and scale. She was chosen for inclusion in the juried Idaho Paints Idaho in 2009 and the Boise Art Museum Idaho Triennial in 2010. Additionally, she was nominated recently for the Catherine Doctorow Award through the Salt Lake Center for the Arts..

Anika Smulovitz, Boise – Metalwork. Another former Quick-Fund\$ recipient, Smulovitz’s jewelry appealed to the panel as artistic pieces. “Provocative and engaging.” She pursues a particular interest in the relationship between object and wearer. Some of her jewelry, called “body in motion,” records the movement of the wearer, as well as the interaction between wearer and object.

Frank Werner, St. Maries – Decoy Carving. A traditional and a contemporary artist, Werner adds artistry to a common decoy and his work contains craft and beauty. The panel regarded his artist statement as nuanced and sophisticated. As one panelist said, “This person makes a traditional, utilitarian object and counts on occasionally mystifying the visitor.” Werner believes he has accomplished his goals in connection with contemporary art and wants to return to his traditional roots. He says his present efforts are driven by the unresolved tensions between what is useful and what pleases his eye.

Brian Hochstrat, Midvale – Cowboy Gear. Hochstrat writes that his work is traditional in its foundation; however, “replicating the past leads to stagnation.” He amalgamates the old with the new. His contemporary engraving takes longer, but he considers the results well worth the investment, elevating the functional into art. Panelists commented favorably on his workmanship and mastery of detail.

Gerri Sayler, Moscow – Sculpture, Installation. Three years ago, Sayler earned entry into the Boise Art Museum Idaho Triennial and was awarded a one-person show there. Of her work she writes, “I am haunted by textures, especially the textures of landscapes I have known and loved. Using fibers as sculptural media, I abstract grasslands and wheat fields, hills and valleys, lakes and rivers to create site installations.” Panelists said her art form revealed a mastery of elements, as well as an ability to manipulate light and materials in architectural spaces.

– Barbara Robinson, Artist Services Director



Visual Arts Panel April 2011 John Spiak, Greg Kucera, Karen Kitchel.

Jim Talbot, Wayne and Janice, digital photograph, 24 x 26".

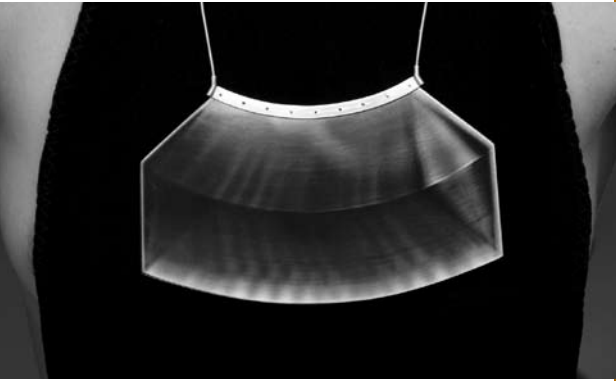


Wayne
Cowboy and Cattle Transporter
Being a cowboy was my thing... but there was one huge hang-up... I met Janice. That was it. I mean I fell for her just like that- I was hooked. So I had to figure out exactly how I could still be a cowboy and support a family, because there was just no way I was not going to marry her. It was just that plain and simple. So the idea came to me- transport cattle which I been doin' ever since. We have four eighteen wheelers and travel the entire country transporting 'em... an' I'm a bucherero.
Janice
Wayne's Wife.
Wayne's a stallion and a real man. No other way I would have ever married him, seein' he was a cowboy. First off, his looks jus got me. He reminds me an awful lot of Sam Elbert... even talks like him. I was a real city girl from Stoberg, but was never into the cowboy thing... even after studyin' two years with Wayne. I like country music, rodeos and all that. I helped Wayne with the business... but the other just never got in my blood like it did his.

Karen Woods, Inside Looking Out, oil on linen, 10 x 13".



Anika Smulovitz, Body in Motion study, sterling silver, 6 x 4 x 1.5". Tom McInchville photo.



Frank Werner, M-42, lifesized mallard decoy, carved tupelo, oil paint.



Brian Hochstrat, buckaroo-style spurs with silver inlay and French gray finish. Katherine Plumer photo.



Gerri Sayler, Rippings, site specific at University of Idaho Student Union, sisal twine, rubber-bands, corrugated cardboard, wax, 16' x 4' x 5". Joe Pallen photo.





Daniel Ansotegui



Adnan Alihodzic



Gary Stark



Deana Attebery



Charles Liesen



Gary Keithley



Frank Werner



Thomas Matus

LEARN

AS THOUGH

you would never be able to master it....

– Confucius

Traditional Arts Apprenticeships FY 2012

In Idaho, where many newcomer communities are now established, the taste of spicy foods, the colors of robes, the sounds of multiple languages, music, and dance create the communal space now shared by other residents as well. This new space enhances one's sense of identity and investment in community life.

In this multicultural environment, the continuation of cultural practices and art forms relies on the persistence of memory, on the fluency of the languages spoken at home, on flavors and smells of the food shared on the daily table, and on the modeling of the artistic and occupational skills and practices that identify communities.

The will to teach and learn the art forms practiced for generations in families sustains the Traditional Arts Apprenticeship Program, which was created to support the transmission of cultural art forms in Idaho's occupational, ethnic, and regional communities.

This year, eight master-apprentice teams were awarded apprenticeships in two main groups: performance, and traditional occupational craft.

Music and Dance

In Boise, Basque and Bosnian music and dance steps resonate well. The Ansotegui family of musicians has a tradition of passing on their repertoire to youth in order that the sounds of *trikitixa* – a combination of button accordion and pandereta – can be heard for celebrations or simply for the joy of listening while sitting in an open air café on the Basque Block.

For over a decade, the Mladi Behar Bosnia Herzegovina Cultural Center has introduced Bosnian music and dance to the local and regional communities.

Basque master button accordionist **Daniel Ansotegui** will teach John Boyd six songs in the performance style of various Basque musicians; the history of Basque music in our communities; and how to play with other musicians.

Bosnian master folk dancer **Adnan Alihodzic** will teach Adnana Kajdic, Meridian, a repertoire of new dances, as well as the teaching techniques required from a Bosnian folk dance master.

Cowboys and Hunters

Living in a landscape patched with grazing lands and incised by rivers, it is only natural that those who live on and from the land enjoy ranching and hunting. Teaching each other how to make and repair gear and how to carve waterfowl decoys is necessary.

Master horsehair hitcher **Gary Stark**, Caldwell, will teach Anthony Cassinelli. Under Stark's direction, Cassinelli will create a hitched belt and a headstall. They will give demonstrations of the art at three Treasure Valley locations.

Rawhide braider and leather carver **Deana Attebery**, Emmett, will teach rawhide braiding to Dakota Bledsoe, Horseshoe Bend. They plan to convert green hides to rawhide and to cut and bevel strings for braiding. Additionally, Bledsoe will braid reins, a bosal, and a headstall.

Master rawhide braider **Charles Liesen**, Hazelton, is new to the Traditional Arts Apprenticeship Program. Coming from Belgium, he aspired to become a western cowboy. Liesen learned from cowboys on the range and will teach Travis Arbaugh, Twin Falls, how to dress green hides and cure them into rawhide; how to cut and prepare strings; and finally, how to fashion braided gear. The men will demonstrate their techniques at local rodeos and cultural events.

Silversmith and saddlemaker **Gary Keithley**, Melba, works in the California vaquero-style. He will teach Quirt Boyles, Greenleaf, to design and make a pair of silver inlaid spurs and a bit with sterling silver overlay. Quirt already braids leather and engraves on aluminum.

Celebrated for his mastery of the form and function of a hunting decoy, **Frank Werner**, St. Maries, will teach the art to Andrew Grant, Moscow. **Thomas Matus**, Boise, will teach his own style of decoy carving to Andrew White, Boise.

– Maria Carmen Gambliel,
Folk & Traditional Arts Director

ART IS NOT

WHAT YOU SEE,

but what you make others see.

– Edgar Degas

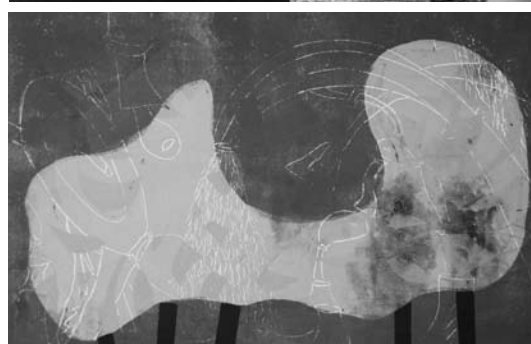
Josephine Garibaldi, *Procession*.



Nathan Dang, *Good 1*, digital image.

Alicia Boswell, *Allessein brooch*, sterling silver, enamel, silver, flocking, paint.

Lynne Haagensen, *Sevilla#2*, archival digital prints, experimental color photocopy.



Amy Westover, *Internal Coaster in Yellow*, monotype on paper, 22 x 30".

QuickFunds Round 4 FY 2011 / Round 1 FY 2012

Boise

Reuben J. Appelman, \$998 for completion of a manuscript accepted by a literary agent.

Gregory Bayne, \$782 to produce a trailer for a feature documentary.

Alicia Boswell, \$1,139 for a solo exhibition of new metalwork at the BSU Student Union Gallery.

Alicia Boswell, \$349 to attend the Society of North American Goldsmith's conference.

Nathan Dang, \$744 for a photographic exhibition at the Visual Arts Collective.

Mark Hitz, \$374 to video an interview with a neuroscience expert for a film in production.

Idaho Association of the Deaf, \$1,076 to provide watercolor and theater workshops at the IAD conference.

Troy Passey, \$385 for a collaborative performance-installation piece.

Marcus Pierce, \$1,103 to create large-scale paintings for a public exhibition.

Terri Schorzman, \$621 to attend Americans for the Arts' local arts agency executive leadership forum.

Joy Steiner, \$320 to study with a master storyteller at Timpanogos Storytelling Retreat.

Amy Westover, \$1,239 to frame work for first solo exhibition.

White Pine Elementary, \$1,222 for a residency by a teaching artist concerning Japanese art forms.

Caldwell

Stephen Fisher, \$1,174 to prepare work for two solo exhibitions.

Coeur d'Alene

Art on the Edge/St. Vincent de Paul, \$363 to introduce a variety of dance forms to underserved youth.

Lake City Playhouse, \$1,189 for an eight-week children's musical performance camp for 40 students.

Cottonwood

Idaho Corporation of Benedictine Sisters, \$729 for a watercolor practicum in a "spirituality and the arts" program.

Driggs

Music Education Trust/Teton Middle School, \$755 for a youth summer band camp in Teton Valley.

Eagle

Mark Hardy, \$1,127 for painting and framing a solo photography exhibition at BSU.

Hailey

Northern Rockies Folk Festival, \$691 to bring in a nationally-known musician.

Idaho Falls

Steven Holiday, \$374 to attend a professional playwrights' workshop.

Kellogg

Canyon Elementary School/Kellogg School District, \$727 for an artist residency to produce an informational book by students about local wildlife.

Malad

Malad Valley Welsh Foundation, \$450 to bring in group presentations about Welsh music and storytelling.

McCall

McCall Folklore Society, \$367 for technical assistance from a community development specialist to provide strategic planning.

Wilderness Science Education, \$592 for writing and drawing instruction in a program based on observational river trips.

Mountain Home

Mountain Home High School, District 193, \$644 for a collaboration with other school districts to bring an author to several classrooms and assemblies.

Pocatello

Josephine Garibaldi, \$765 for an arts residency.

Molly Jorgensen, \$758 to direct a dance performance program at a local public park.

Paul Zmolek, \$724 for an arts residency.

Troy

Lynne Haagensen, \$1,044 for an artist residency leading to an exhibition of work at the Herrett Center, CSI, Twin Falls.

Weiser

Old Time Fiddlers, \$1,227 for professional facilitation of a strategic planning meeting.

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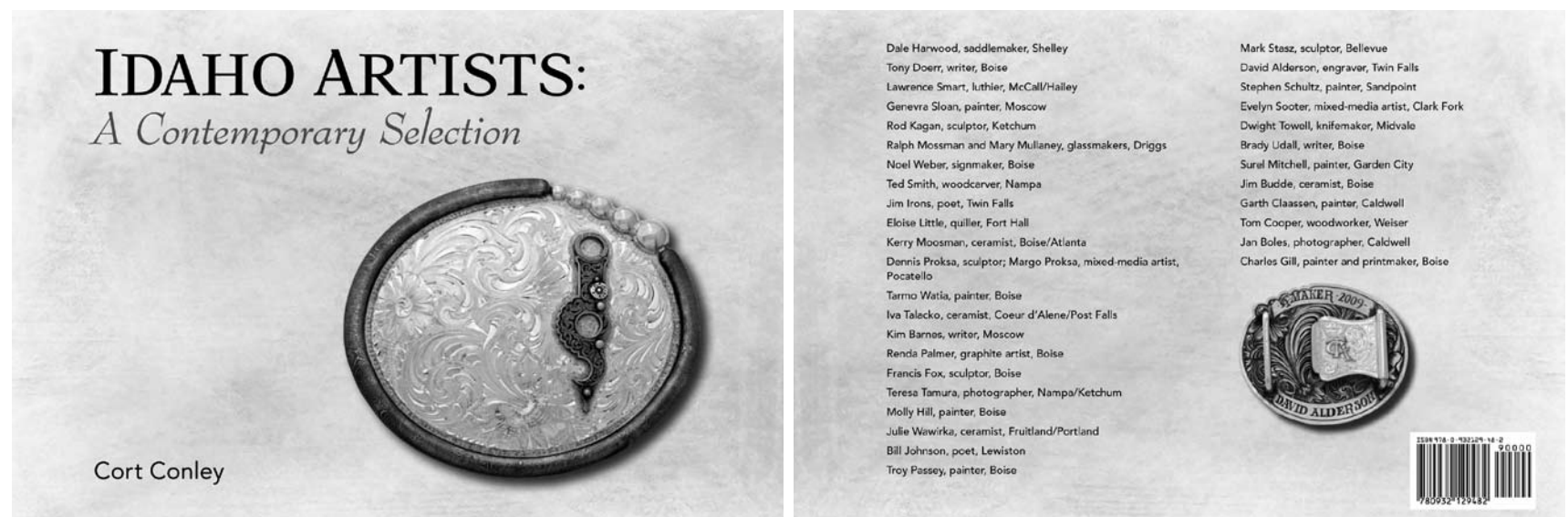
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This new publication in the Hemingway Western Studies Series profiles 36 men and women from 22 towns with 17 art forms whose lifeway compels them to “make art.” Perfect bound and printed on 80# coated stock, accompanied by 120 color photographs. Available from www.booksboisestate.com or BSU Bookstore (168 pages, \$29.95 plus \$6.80 tax, shipping, and handling).

DEADLINES



Tom Cooper, hand-carved clock with low relief numbers and legend “Many have chased, but no one will taste THE BIG CARROT”; pine, 31 x 14”.

QuickFunds

September 12, 2011

December 12, 2011

an X in a square

on some kitchen calendar of the future,

*the day when each of us is thrown off the train of time
by a burly heartless conductor
as it roars through the months and years...*

– Billy Collins, *New Year’s Day*

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Latitudes is published by the Idaho Commission on the Arts. To be added to the mailing list without charge, contact the ICA.